Practice Modulations

First Pedal Studies

for the PIANO

By

JESSIE L. GAYNOR

Price Fifty Cents.

THE JOHN CHURCH COMPANY
CINCINNATI, CHICAGO, NEW YORK, LEIPSIC, LONDON.

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First Pedal Studies.

Preface.

These pedal studies for very young players were written originally for my own use in teaching, as I found my young pupils eager to use the pedal before the music they were playing required it.

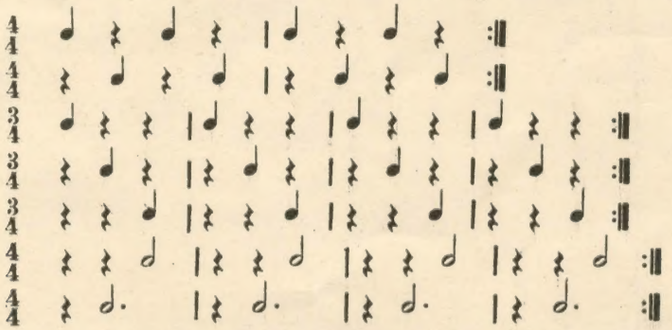
The studies are designed as necessary and sufficient material to establish firmly the habit of motion for the foot, as well as a keen sense of hearing, in order that the effect of the pedal may be the better appreciated.

It may be necessary in some cases to give a few simple exercises for the foot alone. In these, great care should be taken that the heel rests firmly on the floor and the ball of the foot touches the pedal in all movements.

Counting should be insisted upon in order that the motion of the foot correspond exactly with the notation.

In the following exercises as well as in the studies, the foot should press the pedal down at the note and hold it during the time value of the note. The foot is raised for the rest but should remain in contact with the pedal, that there may be no waste motion and also that the habit of intimacy between the foot and the pedal may be formed:—

Again: *Count steadily; press the pedal down at the note; release the pressure on the pedal at the rest.*



These may be still further developed at the discretion of the teacher. In order that the player may better appreciate the relation between cause and effect as applied to the pedal it would be well to show the action of the piano and to explain the working of the dampers in their effect upon the vibration of the strings.

Explain some thing of sympathetic vibration, and overtones and give a practical illustration as follows:

Press the pedal down; strike low C forcibly and presently one may hear the overtones—the octave, the tenth and twelfth, etc.

These overtones so reenforce the fundamental tone as to add greatly to the volume of sound and hence the name "loud pedal" is almost universally used. It is better, however, to use the name damper pedal since this pedal effects the dampers and the term "loud pedal" is sometimes misleading.

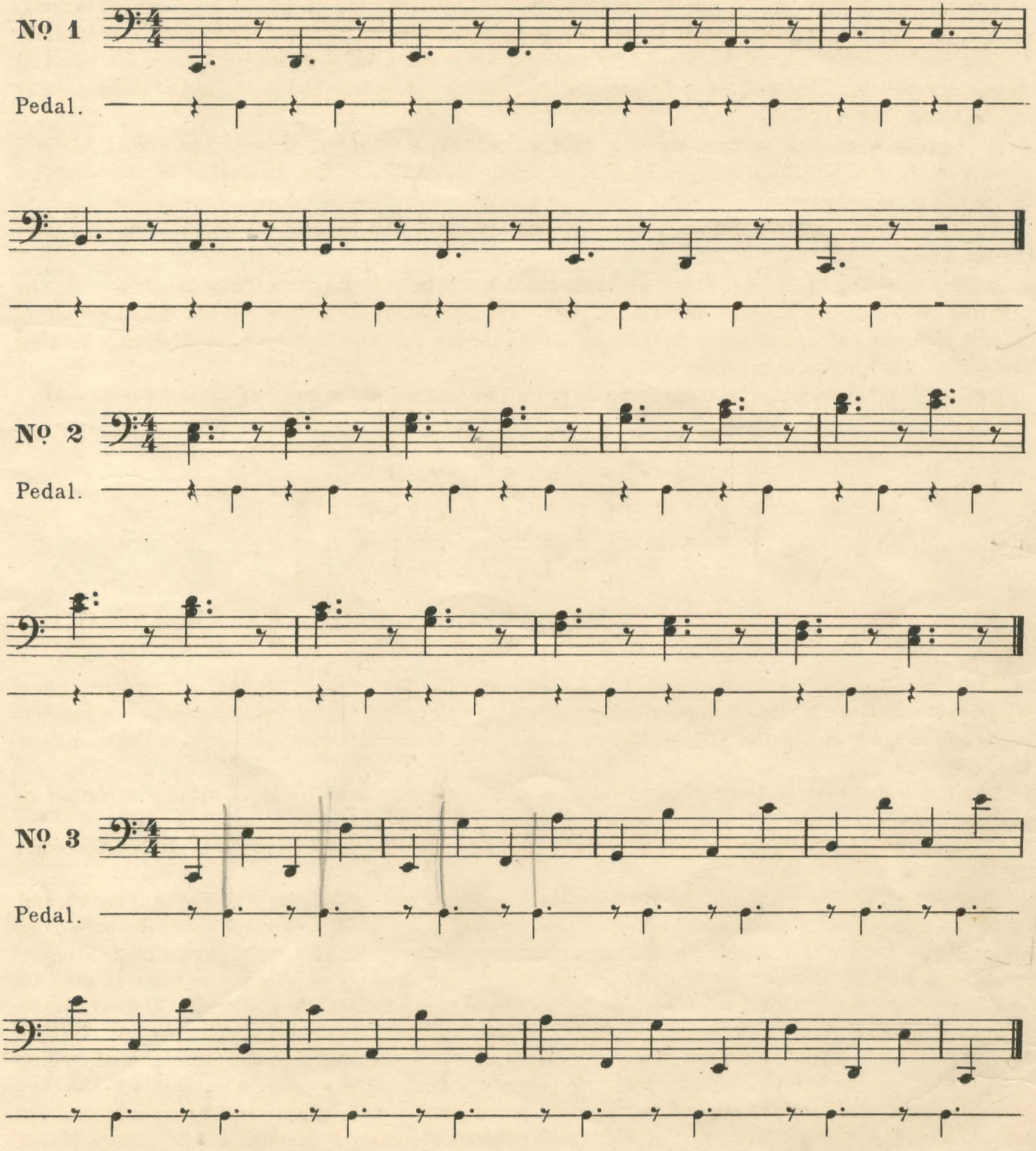
We should use the damper pedal primarily to prolong the tone and not necessarily to make it longer.

There is no end of beautiful examples for the use of the pedal but they are not edited so that a beginner could use them. There are also pedal studies but they demand so much technical skill of the hands that they lie beyond the power of young players. I consider that the latter part of the first year is none too early for a child to begin the use of the pedal if any ease in its use is to be acquired. These studies are designed to be given in connection with any second grade material and can be alternated with the latter part of Melody Pictures by Margaret R. Martin, and Miniature Melodies by Jessie L. Gaynor.

First Pedal Studies.

Play with one finger and count carefully.

JESSIE L. GAYNOR.



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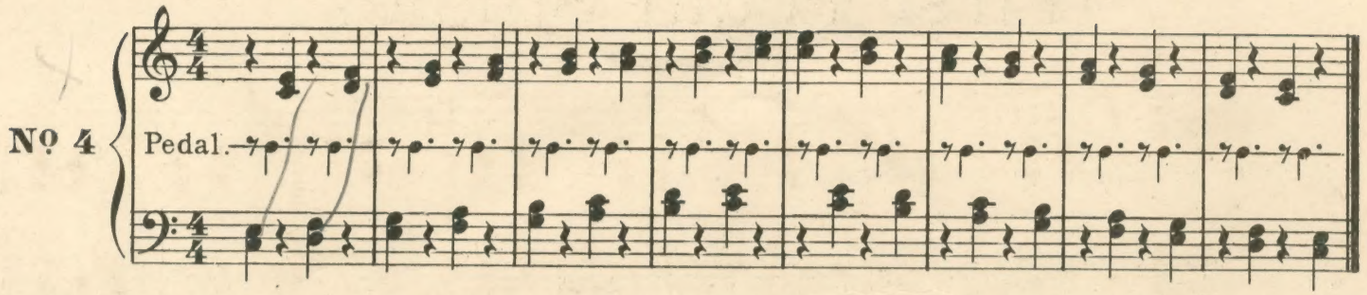
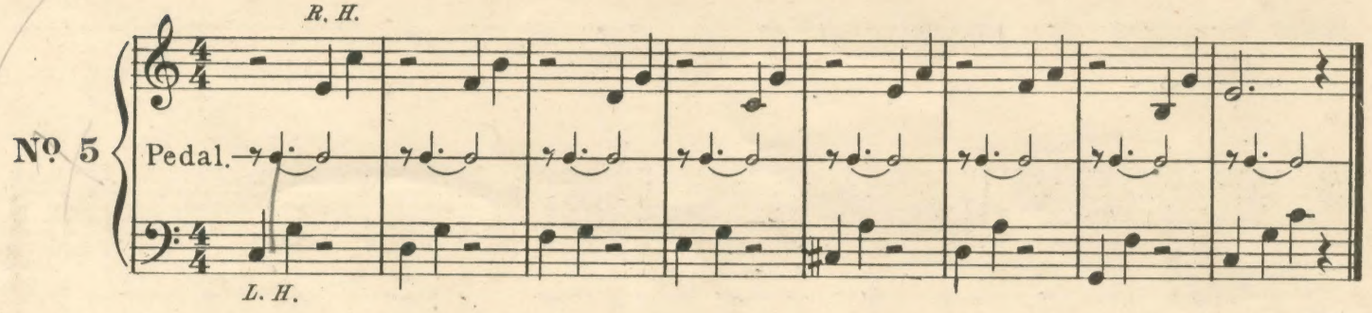
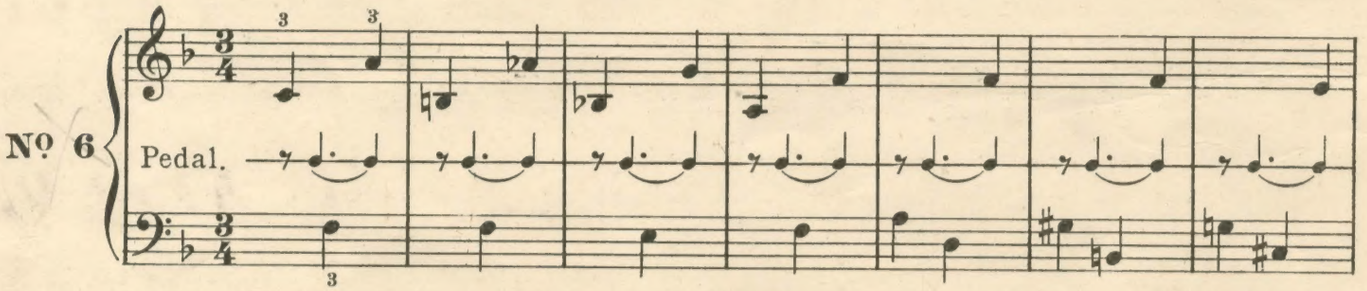
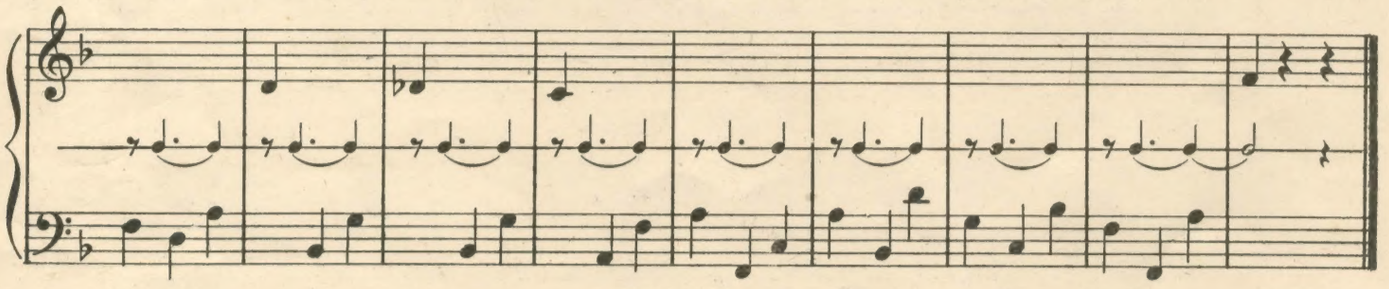
Play with right hand alone.



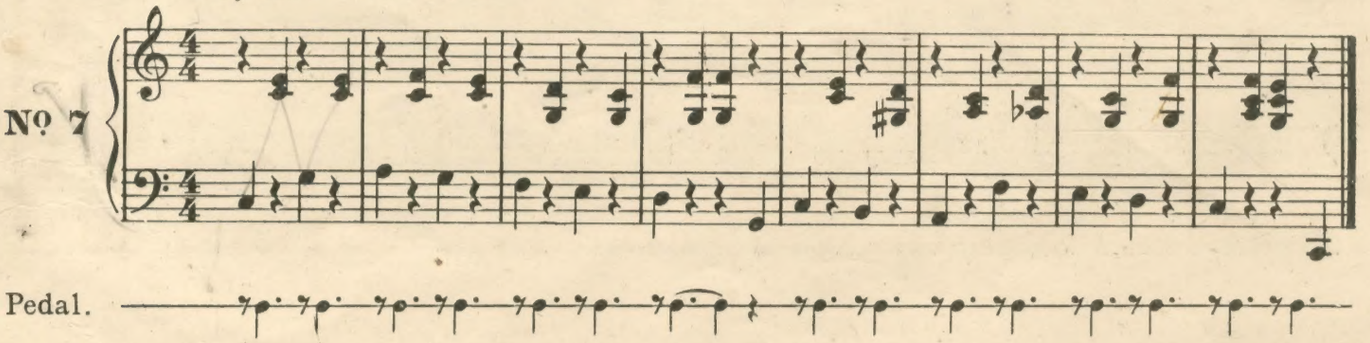


Play with one finger.

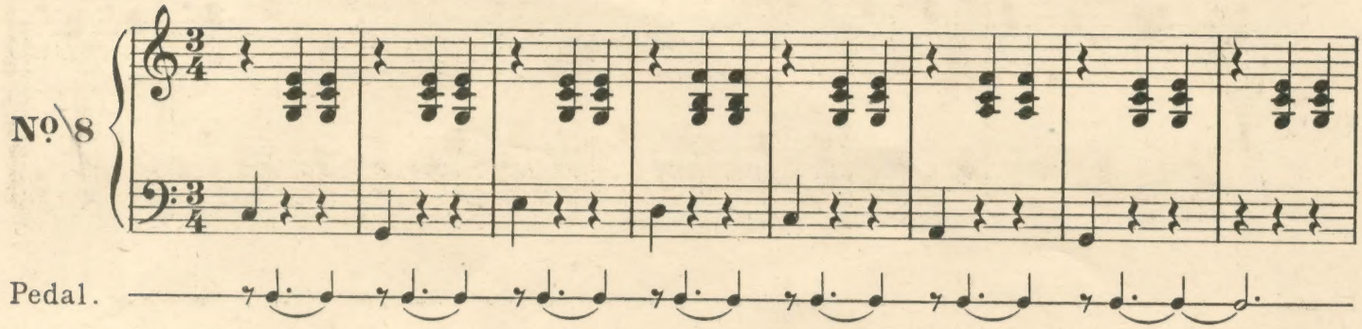


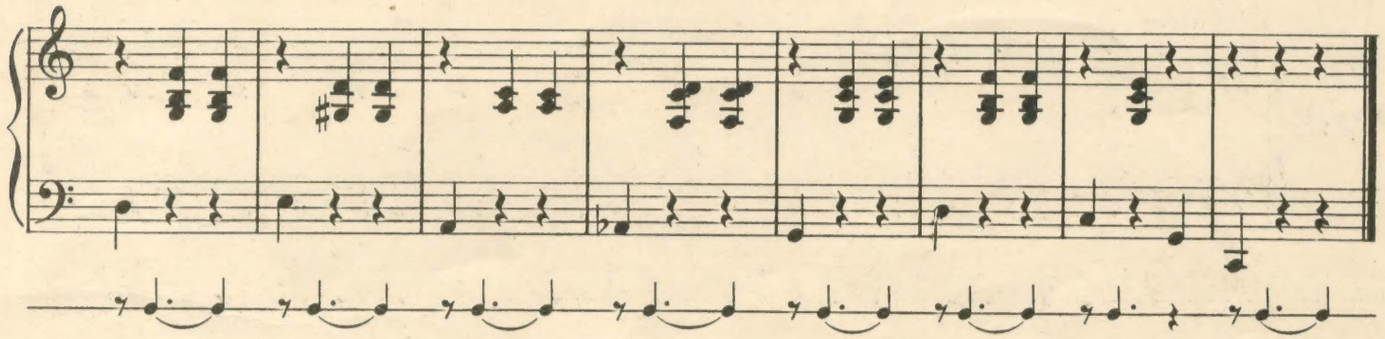


Play with left hand alone.

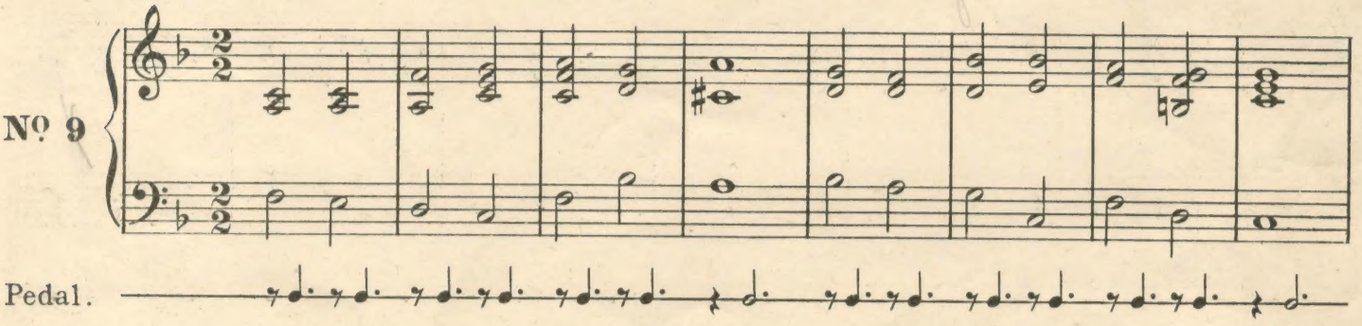


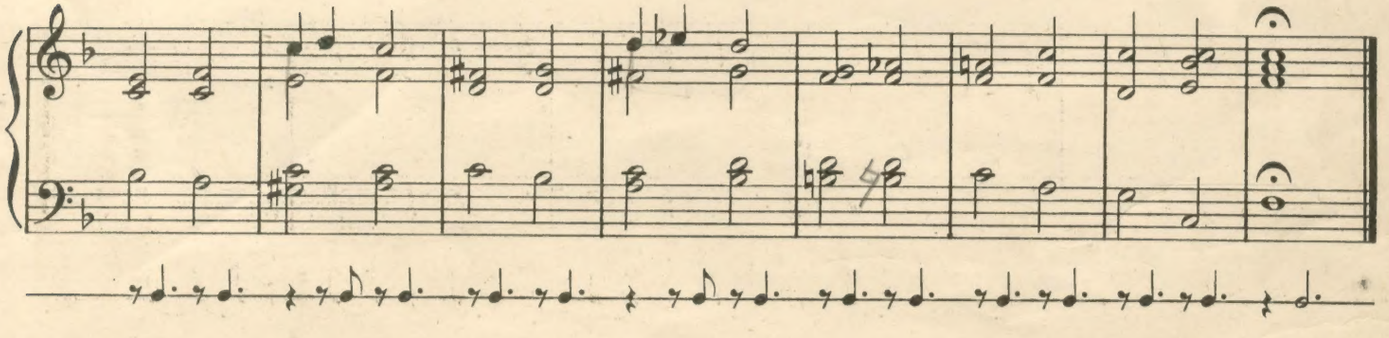
Play with left hand alone.

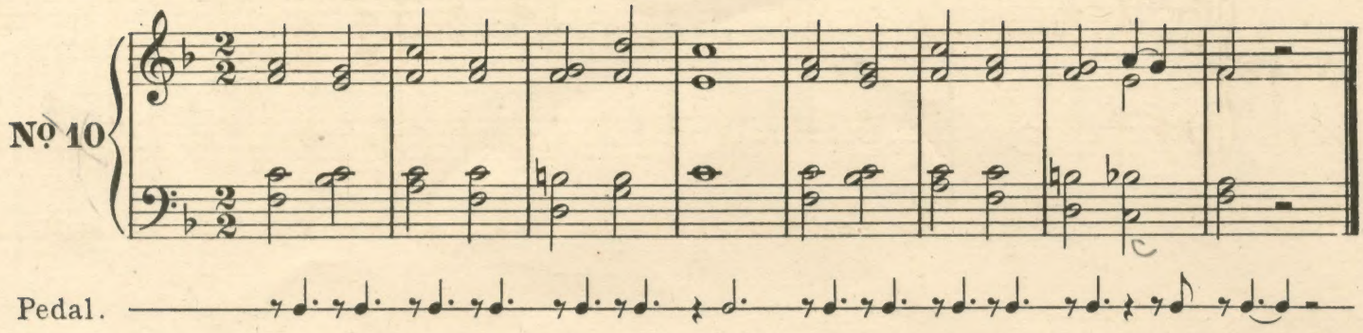


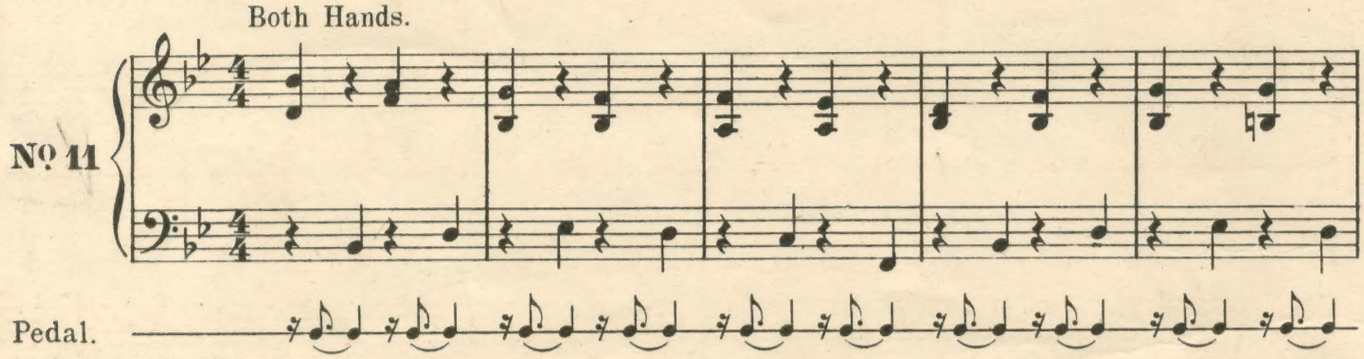


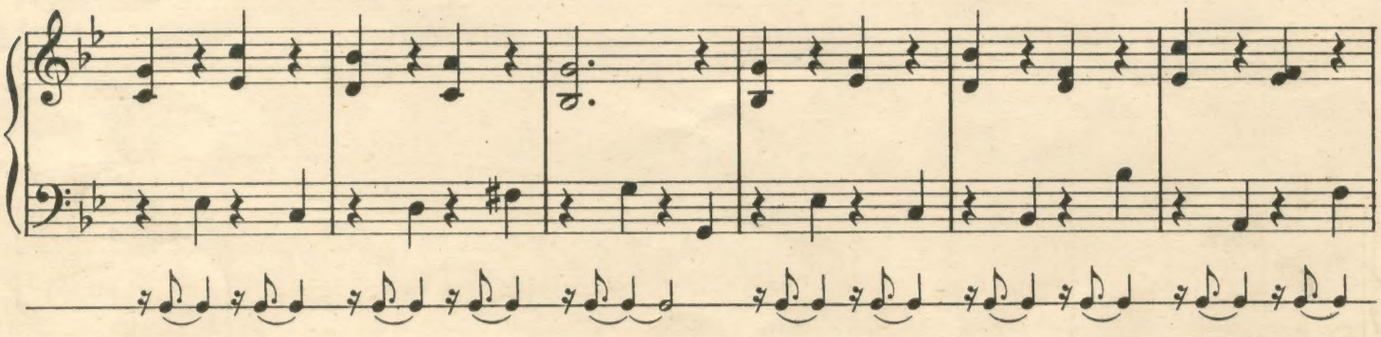
Hands together - Wrists low

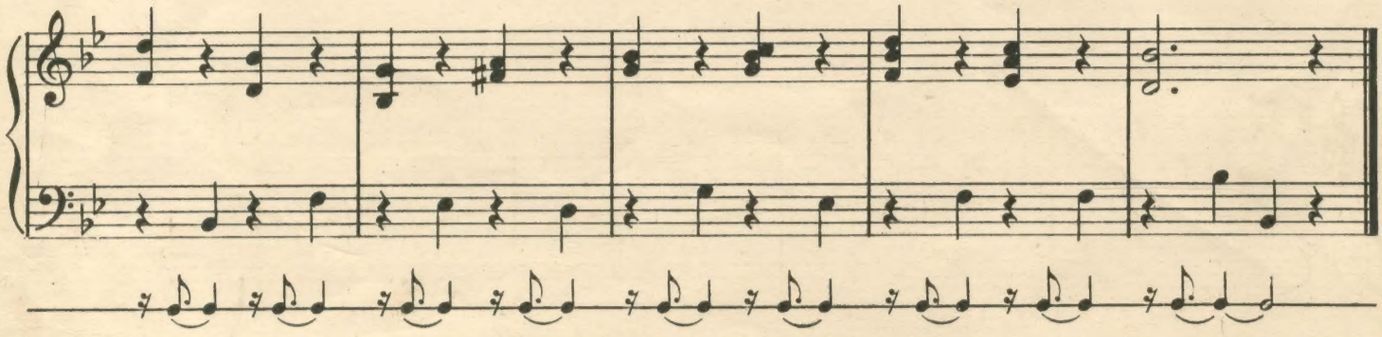


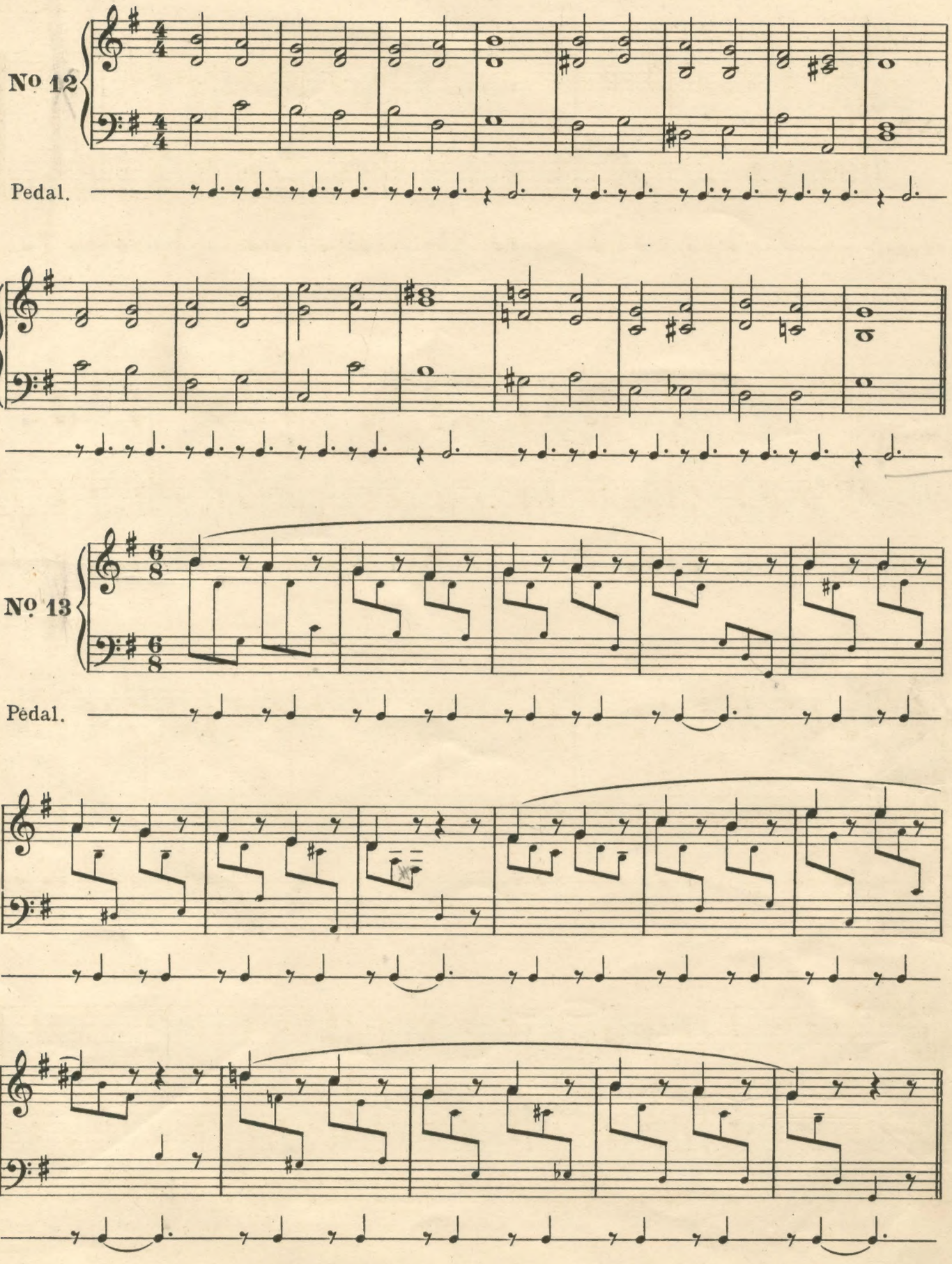


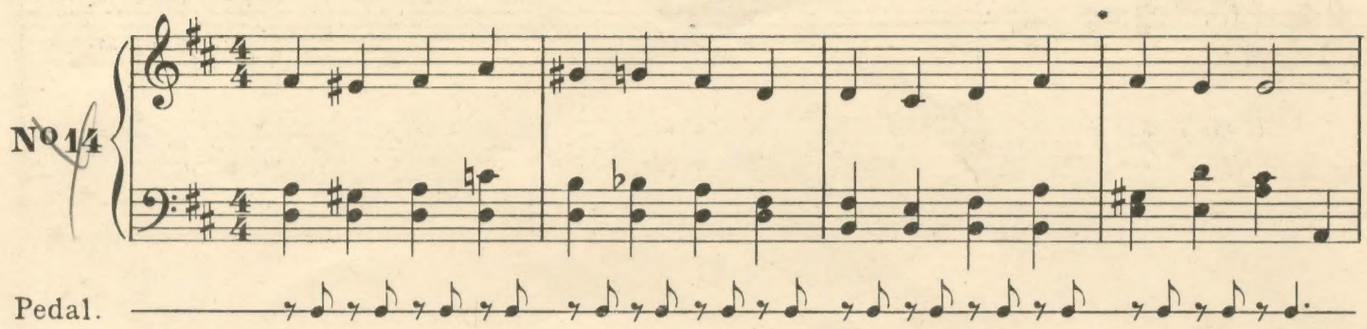

No 10
Pedal.

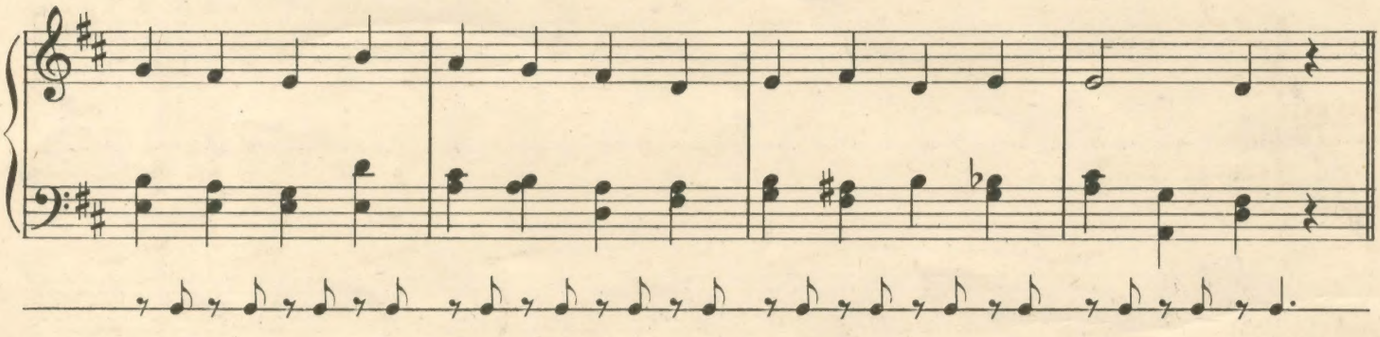

Both Hands.
No 11
Pedal.

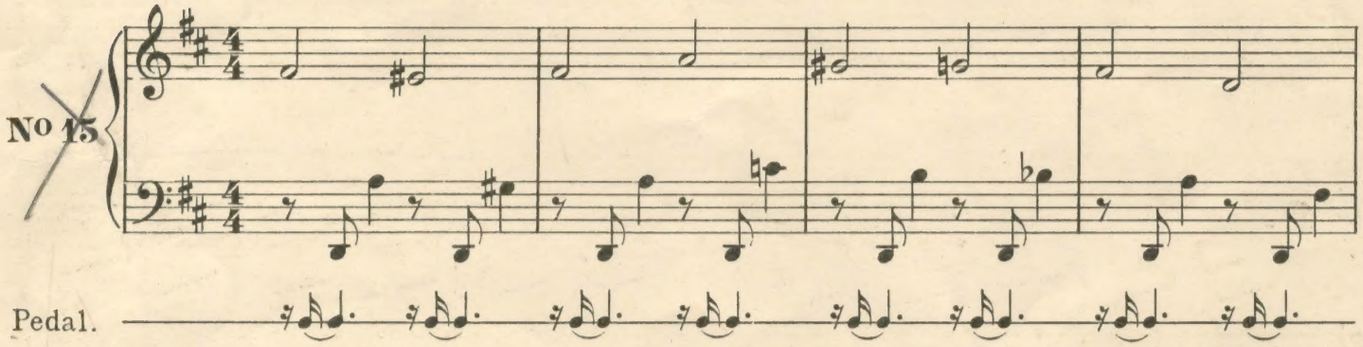





No 12
Pedal.
No 13
Pedal.


No 14
Pedal.

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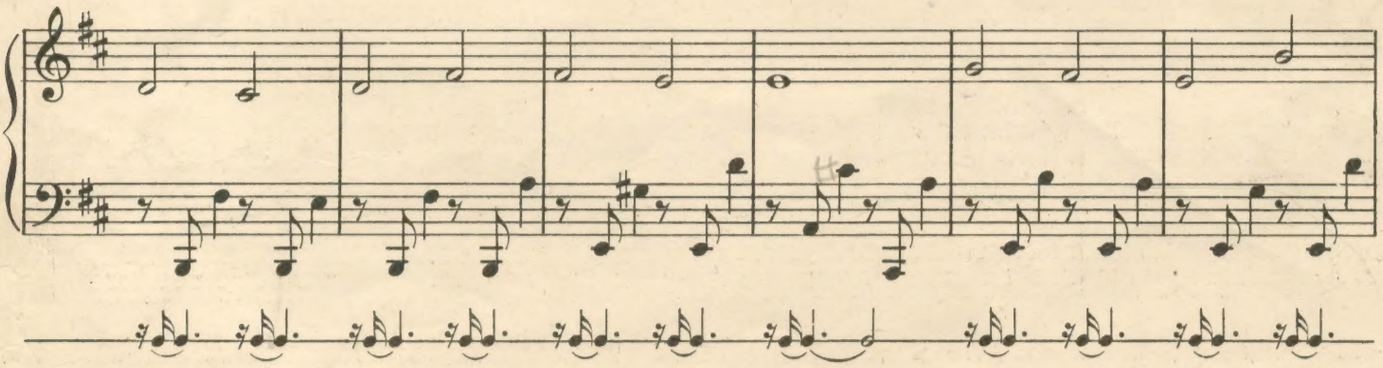

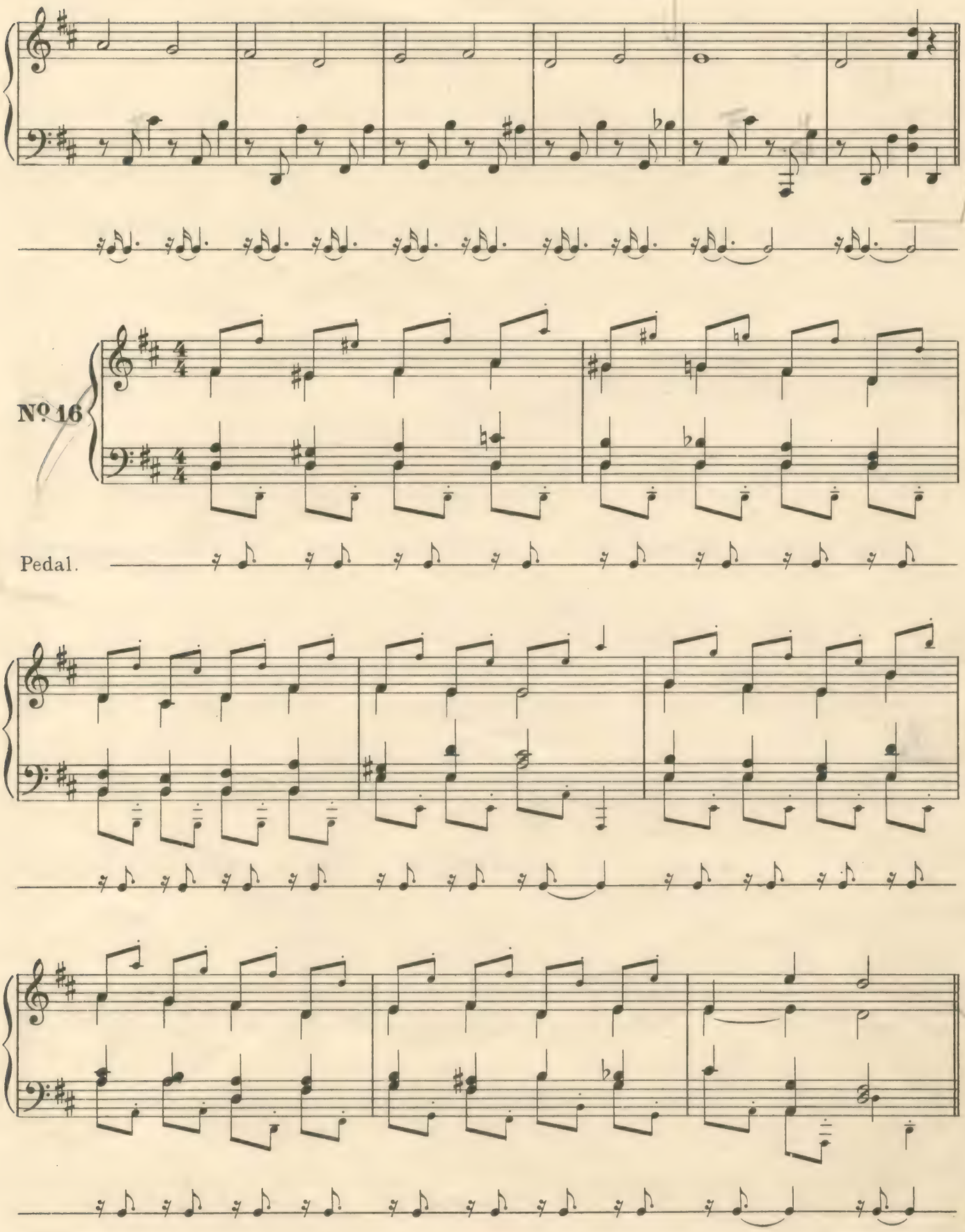
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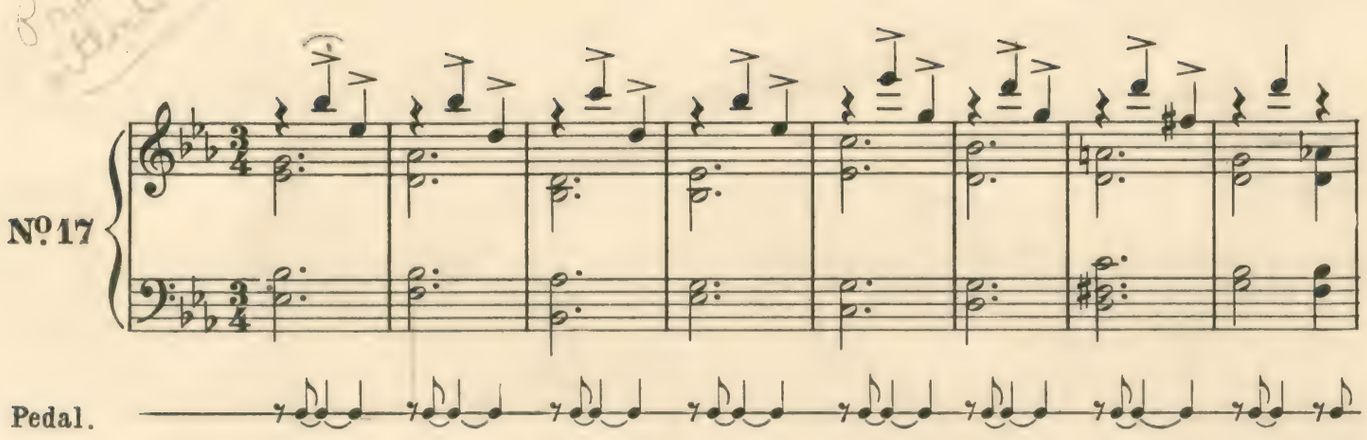
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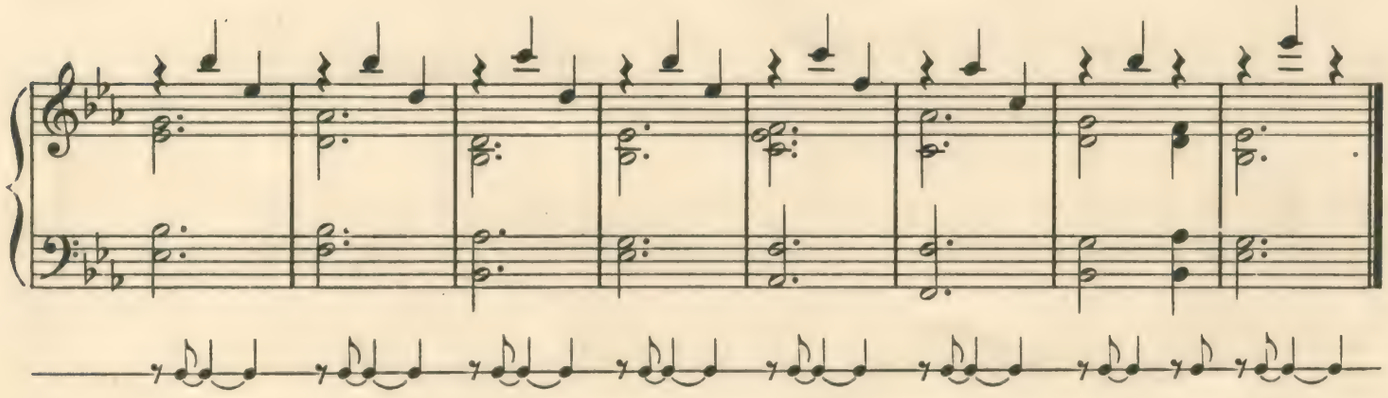

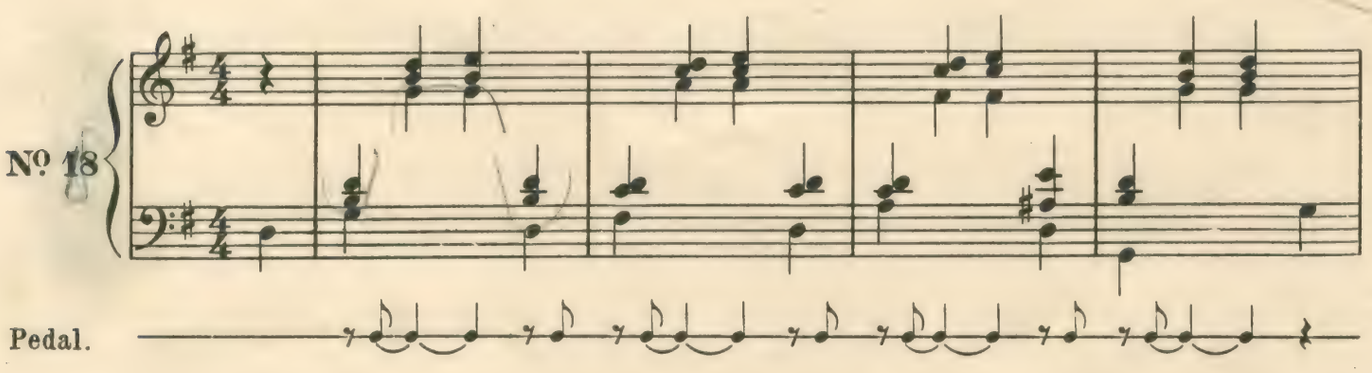
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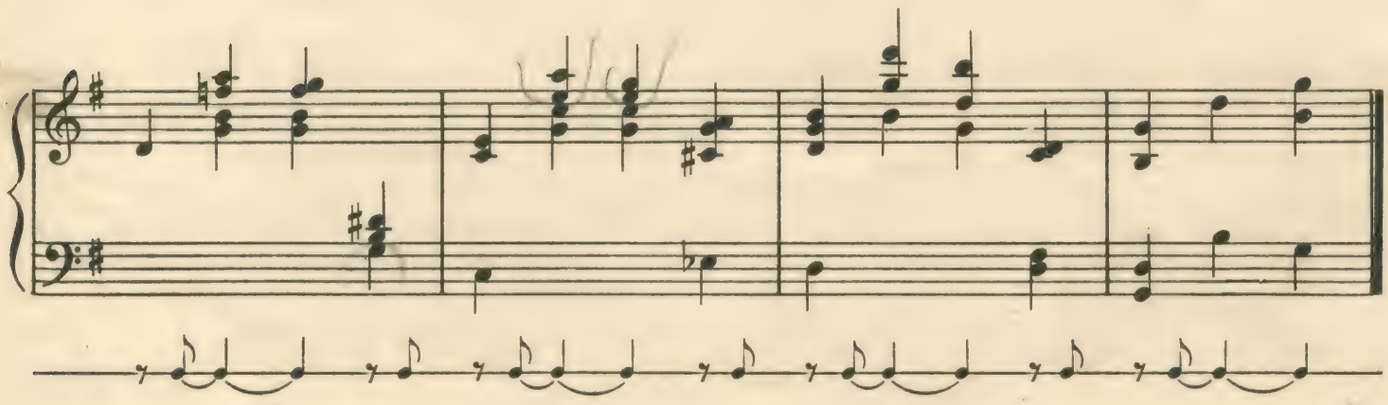
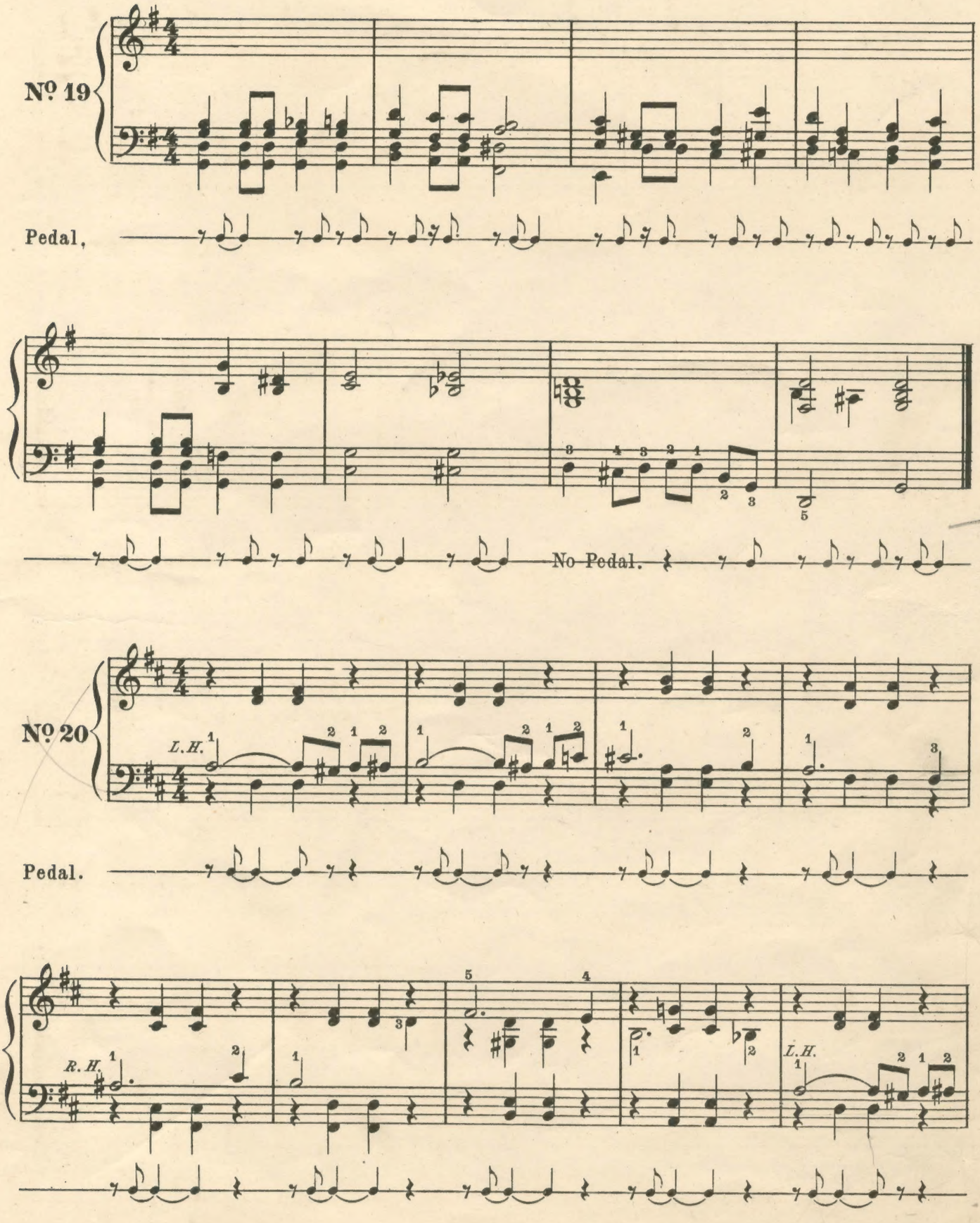
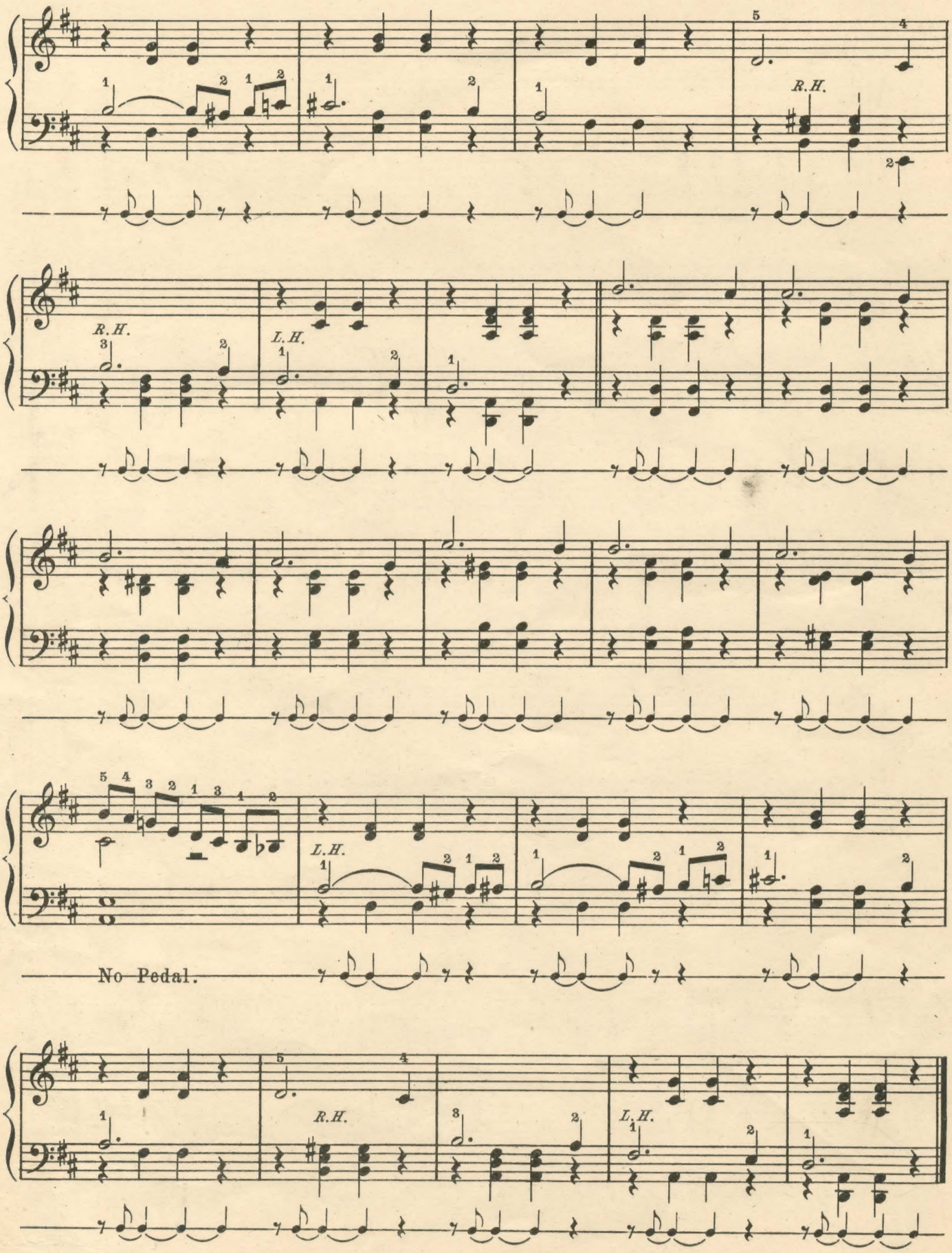



Nº 19
Pedal,
No Pedal.
Nº 20
L.H.
Pedal.
R.H.
L.H.


R.H.
L.H.
R.H.
L.H.
No Pedal.
R.H.
L.H.

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